

Transliteration–Telugu

Transliteration as per Modified Harvard-Kyoto (HK) Convention
(including Telugu letters – Short e, Short o) -

a A i I u U
R RR lR lRR
e E ai o O au M (H or :)

(e – short | E – Long | o – short | O – Long)

k kh g gh n/G
c ch j jh n/J (jn – as in jnAna)
T Th D Dh N
t th d dh n
p ph b bh m
y r l L v
S sh s h

sAmaja vara gamana-hindOLaM

In the kRti ‘sAmaja vara gamana’ – rAga hindOLaM, SrI tyAgarAja sings praises of the Lord kRshNa.

P sAmaja vara gamana sAdhu hRt-
sAras(A)bja pAla kAl(A)tIta vikhyAta

A ¹sAma nigamaja sudhA maya gAna vicakshaNa
guNa Sila day(A)lavAla mAM pAlaya (sAmaja)

C ²vEda SirO mAtRja sapta svara
nAd(A)cala³ dIpa svIkRta
yAdava kula muraLI vAdana
vinOda ⁴mOhana kara tyAgarAja vandanIya (sAmaja)

Gist

O Lord whose stately gait is like that of an elephant! O Protector of the Lotus of heart of pious people! (Or O Sun that blossoms the Lotus in the lake called heart of pious people)! O Lord who is beyond Time! O Celebrated One!

O Lord who is adept in the nectarine music - born of sAma vEda! O Lord who is virtuous by nature! O Ocean of mercy!

O Splendrous lamp on the mountain called the nAda consisting of the seven svaras born of nAdOMkAra! O Lord who incarnated in the race of yadu! O Player of flute! O sportive enchanter! O Lord worshipped by this tyAgarAja!

Please protect me.

Word-by-word Meaning

P O Lord whose stately (vara) (literally blessed) gait (gamana) is like that of an elephant (sAmaja)!

O Protector (pAla) of the Lotus – born of water (abja) of lake (sArasa) (sArasAbja) - of heart (hRt) of pious people (sAdhu) (Or O Sun that blossoms the Lotus in the lake called heart of pious people)!

O Lord who is beyond (atIta) Time (kAla) (kAlAtIta)! O Celebrated (vikhyAta) One!

A O Lord who is adept (vicakshaNa) in the nectarine (sudhA maya) music (gAna) - born of sAma vEda (nigamaja)!

O Lord who is virtuous by nature (guNa SIla)! O Ocean (AlavAla) of mercy (dayA) (dayAlavAla)! Please protect (pAlaya) me (mAM);

O Lord whose stately gait is like that of an elephant! O Protector of the Lotus of the heart of pious people! O Lord who is beyond Time ! O Celebrated One!

C O Splendrous lamp (dIpa) on the mountain (acala) called the nAda consisting of the seven (sapta) svaras born of nAdOMkAra – mother (mAtRja) of head (SirO) of vEdas!

O Lord who incarnated (svIkRta) (literally appropriate) in the race (kula) of yadu (yAdava)! O Player (vAdana) of flute (muraLI)! O sportive (vinOda) enchanter (mOhana kara)! O Lord worshipped (vandanIya) by this tyAgarAja!

O Lord whose stately gait is like an elephant! O Protector of the Lotus of the heart of pious people! O Lord who is beyond Time ! O Celebrated Lord!

Notes –

Variations –

⁴ – mOhana kara –mOhanAkAra.

References –

¹ – sAma nigamaja - SrI tyAgarAja says that music (gAna) was born from sAma vEda. According to 'karnAtaka sangIta SAstra' by SrI AS Panchapakesa Iyer, while Rk and yajur vEdas contain only three svara, sAma vEda contains all the sapta svara.

"Poetry is the essence of Speech; Music is the essence of Poetry; The Udgita of Sama Veda embodied by the Pranava is the essence of Music; Thus, this Omkaara (Pranava Nada) is the utmost, the most valuable, the final essence of all essences." For more information on sAma vEda and its connection to music, please visit the site –

<http://www.ramanuja.org/sv/bhakti/archives/oct95/0085.html>

Comments

² – vEda SirO – SrI tyAgarAja says that sapta svara were born from vEda Siras (vEda SirO). The following are some of the other statements of SrI tyAgarAja on the subject.

In the kRti 'O rAma rAma sarvOnnata', - 'vEda Siras' has been used (vEda Siramulella nIvE daivamani) which tends to mean 'upanishads'.

In the kRti 'sogasugA mRdanga', 'nigama Siras' has been used (nigama SirOrthamu galgina nija vAkkulatO) which also seems to mean 'upanishads'.

According to an article found in a web site upanishads are considered to be the 'head of vEda' –

<http://www.hinduonnet.com/2000/11/07/stories/13070179.htm>

In regard to sapta-svara, the following are some other statements -

In the kRti 'vidulaku mrokkeda', 'Sankara kRta sAma nigama' means 'sAma vEda created by Lord Siva'; and also 'nAdAtmaka sapta svara' to mean 'the sapta svara are the core of nAda'.

In the kRti 'nAda tanumaniSaM', it is stated that 'nAda is the essence of sAma vEda – the highest of all vEdas' (nigamOttama sAma vEda sAraM).

In the kRti 'rAga sudha rasa', it is stated that nAdOMkAra is of the nature of sadASiva - 'sadASiva mayamagu nAdOMkAra svara vidulu'.

In the kRti 'mOkshamu galada', it is stated that – the sapta svara comes out of praNava nAda – same as nAdOMkAra – (prANAnala samyOgamu valla praNava nAdamu sapta svaramulai paraga).

In the kRti 'SObhillu sapta svara', it is stated 'Rk sAmAdulalO vara gAyatrI hRdayamuna' - 'sapta svara is resplendent in the Rk, sAma and other vEdas and in the heart of gAyatrI'.

'vEda Siras' or 'nigama Siras' means 'upanishad'; therefore, 'mother of vEda Siras' (vEda SirO mAtR) – would mean gAyatrI - mother of Vedas - <http://blogs.ibibo.com/vinuquitsmoking/Gayatri-Mantra---Understood>

According to SrI tyAgarAja sapta-svara were 'born of mother of vEda Siras' (vEda SirO mAtRja). As everywhere SrI tyAgarAja states that sapta-svara were born of praNava or nAdOMkAra, 'mother of vEda Siras' would mean 'praNava' or 'nAdOMkAra' and not gAyatrI, because 'gAyatrI' itself is the elaboration of 'praNava'. Therefore, 'vEda Siras' may mean 'gAyatrI' and not 'upanishads'.

Alternatively, praNava (OMkAra) and gAyatrI should be considered as synonyms.

SrI tyAgarAja is a nAdOpAsaka. Therefore, anyone who is not a nAdOpAsaka would not be able to comprehend the truth behind the statements of SrI tyAgarAja only through intellectual gymnastics. Therefore, I leave it to the readers to reach their own conclusions.

³ – acala dIpa – In tamizh it is called 'kunRin mElITTa viLakku' குன்றின் மேலிட்ட விளக்கு.

Devanagari

- प. सामज वर गमन साधु
हृत्सार(सा)ब्ज पाल का(ला)तीत विख्यात
अ. साम निगमज सुधा मय गान विचक्षण
गुण शील द(या)लवाल मां पालय (सा)
च. वेद शिरो मातृज सप्त-स्वर
ना(दा)चल दीप स्वीकृत
यादव कुल मुरळी वादन विनोद
मोहन कर त्यागराज वन्दनीय (सा)

English with Special Characters

- pa. sāmaja vara gamana sādhu
hr̥tsāra(sā)bja pāla kā(lā)tīta vikhyāta
a. sāma nigamaja sudhā maya gāna vicakṣaṇa
guṇa śīla da(yā)lavāla mām pālaya (sā)
ca. vēda śirō mātṛja sapta-svara
nā(dā)cala dīpa svīkṛta

yādava kula muralī vādana vinōda
mōhana kara tyāgarāja vandaniya (sā)

Telugu

ప. సామజ వర గమన సాధు

హృత్సార(సా)బ్జ పాల కా(లా)తీత విఖ్యాత

అ. సామ నిగమజ సుధా మయ గాన విచక్షణ

గుణ శీల ద(యా)లవాల మాం పాలయ (సా)

చ. వేద శిరో మాతృజ సప్త-స్వర

నా(దా)చల దీప స్వీకృత

యాదవ కుల మురళీ వాదన వినోద

మోహన కర త్యాగరాజ వన్దనీయ (సా)

Tamil

ప. సామజ వర కమన సాధు ఖ్మృత్-

సార(సా)ప్జ పాల కా(లా)తీత విక్యాత

అ. సామ నిగమజ సుధా⁴ మయ కాన్ విశక్షణ

క్రణ సీల త³(యా)లవాల మాం పాలయ (సామజ)

చ. వేద శిరో మాతృజ సప్త-స్వర

నా(దా)చల దీప స్వీకృత

యాదవ కుల మురళీ వాదన వినోద

మోహన కర త్యాగరాజ వన్దనీయ (సామజ)

కలిగిరిన్ శిరంత నడయోనే! నల్లొరితయక్

కమలతైత్త ప్పేణ్ణువోనే! కాలత్తిర్కప్పార్పట్టోనే!

పక్కుడైత్తోనే!

శామ వేదత్తుతిత్త అమిత్త మయమాన ఇశై వల్లననే!

నర్పణ్ణువోనే! కరుణైక్ కడలే! ఁన్ఁనైక్ కాప్పాయ్;

కలిగిరిన్ శిరంత నడయోనే! నల్లొరితయక్

కమలతైత్త ప్పేణ్ణువోనే! కాలత్తిర్కప్పార్పట్టోనే!

పక్కుడైత్తోనే!

మఱైమిడియిన్ అన్ఁనై ఁన్ఁర ఁత్త పత్తమెన్ఱుమ్

నాత్తుక్కున్ఁరిన్ (మేలిడ్) విలక్కే! యాదవ కులత్

తోన్ఁరలే! క్కుళిశైప్పోనే! విలైయాలాక

సొక్కవైప్పోనే! తియకరాశనాల్ వన్తిక్కప్పెర్ఱోనే!

కలిగిరిన్ శిరంత నడయోనే! నల్లొరితయక్

కమలతైత్త ప్పేణ్ణువోనే! కాలత్తిర్కప్పార్పట్టోనే!

పక్కుడైత్తోనే!

மறைமுடி - உபநிடதம் அல்லது காயத்திரி
மறைமுடியின் அன்னை - நாதோங்காரம்
ஏழ் பதம் - இசையின் ஏழு சுரங்கள்
சொக்கவைப்போன் - ஆய்ச்சியரையும் உலகோரையும்

Kannada

ಪ. ಸಾಮಜ ವರ ಗಮನ ಸಾಧು

ಹೃತ್ಸಾರ(ಸಾ)ಬ್ಜ ಪಾಲ ಕಾ(ಲಾ)ತೀತ ವಿಖ್ಯಾತ

ಅ. ಸಾಮ ನಿಗಮಜ ಸುಧಾ ಮಯ ಗಾನ ವಿಚಕ್ಷಣ

ಗುಣ ಶೀಲ ದ(ಯಾ)ಲವಾಲ ಮಾಂ ಪಾಲಯ (ಸಾ)

ಚ. ವೇದ ಶಿರೋ ಮಾತೃಜ ಸಪ್ತ-ಸ್ವರ

ನಾ(ದಾ)ಚಲ ದೀಪ ಸ್ವೀಕೃತ

ಯಾದವ ಕುಲ ಮುರಳೀ ವಾದನ ವಿನೋದ

ಮೋಹನ ಕರ ತ್ಯಾಗರಾಜ ವೆಂದನೀಯ (ಸಾ)

Malayalam

പ. സാമജ വര ഗമന സാധു

ഹൃത്സാര(സാ)ബ്ജ പാല കാ(ലാ)തീത വിഖ്യാത

അ. സാമ നിഗമജ സുധാ മയ ഗാന വിചക്ഷണ

ഗുണ ശീല ദ(യാ)ലവಾಲ മാം പാലയ (സാ)

ച. വേദ ശിരോ മാതൃജ സപ്ത-സ്വര

നാ(ദാ)ചല ദീപ സ്വീകൃത

യാദവ കുല മുരളീ വാദന വിനോദ

മോഹന കര ത്യാഗരാജ വന്ദനീയ (സാ)

Assamese

প. সামজ বর গমন সাধু

হৃৎসার(সা)জ পাল কা(লা)তীত বিখ্যাত

অ. সাম নিগমজ সুধা ময় গান রিচক্ষণ

গুণ শীল দ(য়া)লবাল মাং পালয় (সা)

চ. বেদ শিৰো মাতৃজ সপ্ত-স্বৰ

না(দা)চল দীপ স্বীকৃত

যাদব কুল মুৰলী বাদন বিনোদ

ମୋହନ କର ଆଗରାଜ ବନ୍ଦନୀୟ (ସା)

Bengali

ପ. ସାମଜ ବର ଗମନ ସାଧୁ

ହଞ୍ଜାର(ସା)ଞ୍ଜ ପାଲ କା(ଲା)ତୀତ ବିଖ୍ୟାତ

ଅ. ସାମ ନିଗମଜ ସୁଧା ମୟ ଗାନ ବିଚକ୍ଷଣ

ଶୁଣ ଶୀଳ ଦ(ୟା)ଲବାଲ ମାଂ ପାଲୟ (ସା)

ଚ. ବେଦ ଶିରୋ ମାତୃଜ ସମ୍ପତ-ସ୍ବର

ନା(ଦା)ଚଳ ଦୀପ ସ୍ବୀକୃତ

ସାଦବ କୁଳ ମୁରଲୀ ବାଦନ ବିନୋଦ

ମୋହନ କର ଆଗରାଜ ବନ୍ଦନୀୟ (ସା)

Gujarati

୧. ସାମଜ୍ୟ ବର ଗମନ ସାଧୁ

ହଞ୍ଜାର(ସା)ଞ୍ଜ ପାଲ କା(ଲା)ତୀତ ବିଖ୍ୟାତ

ଅ. ସାମ ନିଗମଜ୍ୟ ସୁଧା ମୟ ଗାନ ବିଚକ୍ଷଣ

ଶୁଣ ଶୀଳ ଦ(ୟା)ଲବାଲ ମାଂ ପାଲୟ (ସା)

୧. ବେଦ ଶିରୋ ମାତୃଜ୍ୟ ସମ୍ପତ-ସ୍ବର

ନା(ଦା)ଚଳ ଦୀପ ସ୍ବୀକୃତ

ସାଦବ କୁଳ ମୁରଲୀ ବାଦନ ବିନୋଦ

ମୋହନ କର ଆଗରାଜ୍ୟ ବନ୍ଦନୀୟ (ସା)

Oriya

ପ. ସାମଜ୍ୟ ବର ଗମନ ସାଧୁ

ହଞ୍ଜାର(ସା)ଞ୍ଜ ପାଲ କା(ଲା)ତୀତ ବିଖ୍ୟାତ

ଅ. ସାମ ନିଗମଜ୍ୟ ସୁଧା ମୟ ଗାନ ବିଚକ୍ଷଣ

ଶୁଣ ଶୀଳ ଦ(ୟା)ଲବାଲ ମାଂ ପାଲୟ (ସା)

ଚ. ବେଦ ଶିରୋ ମାତୃଜ୍ୟ ସମ୍ପତ-ସ୍ବର

ନା(ଦା)ଚଳ ଦୀପ ସ୍ବୀକୃତ

ସାଦବ କୁଳ ମୁରଲୀ ବାଦନ ବିନୋଦ

ਗੋਲਡਨ ਜੇਕਰ ਓਪੀਗੋਲਡ ਖ਼ੁਸ਼ਨੀਯ (ਬੀ)

Punjabi

ਪ. ਸਾਮਜ਼ ਵਰ ਗਮਨ ਸਾਧੁ

ਹਿੰਤਸਾਰ(ਸਾ)ਬਜ਼ ਪਾਲ ਕਾ(ਲਾ)ਤੀਤ ਵਿਖਯਾਤ

ਅ. ਸਾਮ ਨਿਗਮਜ਼ ਸੁਧਾ ਮਯ ਗਾਨ ਵਿਚਕਸ਼ਣ

ਗੁਣ ਸ਼ੀਲ ਦ(ਯਾ)ਲਵਾਲ ਮਾਂ ਪਾਲਯ (ਸਾ)

ਚ. ਵੇਦ ਸ਼ਿਰੋ ਮਾਤ੍ਰਿਜ਼ ਸਪਤ-ਸੂਰ

ਨਾ(ਦਾ)ਚਲ ਦੀਪ ਸ੍ਵੀਕ੍ਰਿਤ

ਯਾਦਵ ਕੁਲ ਮੁਰਲੀ ਵਾਦਨ ਵਿਨੋਦ

ਮੋਹਨ ਕਰ ਤਯਾਗਰਾਜ਼ ਵਨਦਨੀਯ (ਸਾ)